



Cleveland Art



May/June 2007

The Cleveland Museum of Art Members Magazine

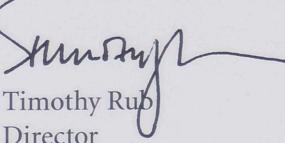
The renovation of a historic school building occasions a new partnership with the museum

Dear Members,

One of the striking aspects of University Circle is the close proximity of so many educational and cultural institutions. Taking advantage of this opportunity, the museum has had longstanding formal relationships with Case Western Reserve University and the Cleveland Institute of Art, and has often worked with other institutions in the neighborhood. One frequent collaborator in educational projects has been the Cleveland School of the Arts, the arts magnet school of the Cleveland Municipal School District. This year, we are pleased to add to that a new partnership with the School of Architecture and Design at John Hay High School.

An imposing neoclassical structure built in 1929 to the design of architect George Hopkinson, John Hay High School recently underwent a comprehensive renovation that took more than three years to complete. At the same time, the school was reinventing itself as three smaller schools within one building—Early College, Science and Medicine, and Architecture and Design. Much as the School of Science and Medicine works in partnership with the Cleveland Clinic and Case Western Reserve University, the School of Architecture and Design has a partner—a deeply committed and able one—in the Cleveland Museum of Art.

What we all hope and believe will come out of these projects is a new sense of potential for these students, as well as a deeper relevance for our institutions. The challenges faced by urban school districts and the students who attend them are well known. An area like University Circle, however, has extraordinary resources that are not available in most places. These enlightened partnerships make the most of the assets at hand: namely, the enormous value of the knowledge and expertise that reside in our cultural and educational institutions. It is a shame to think that these young people could spend their days in our neighborhood without ever benefiting from the presence of a great art museum; but this, fortunately, will not happen. Our partnership with John Hay High School is one way that we can make sure that children who attend our neighborhood schools are introduced to one of the world's finest art museums and encouraged to take advantage of this remarkable resource throughout the year. I hope you'll read the article in this magazine by Director of Education Marjorie Williams to learn more about this inspiring new collaboration and applaud the efforts that she and her staff are making to forge a stronger relationship between the museum and the community.



Timothy Rub
Director

● **Monet Dates Extended!**

Monet in Normandy will be open up to and including Memorial Day, Monday, May 28.

● **Special Monet Museum Hours**

Tuesdays, Thursdays, Sundays

10:00–5:00

Wednesdays, Fridays, Saturdays

10:00–9:00

Closed Mondays

● **Parade the Circle**

June 9; parade at noon. Cleveland's unique community arts event is Saturday, June 9. International and national guest artists join Greater Cleveland artists, families, schools, and community groups.

● **Icons of American Photography**

The members party (dress in black & white) is Saturday, June 23, 6:30–9:30, with members preview days June 22, 2:00–9:00 and June 23, 10:00–5:00. The Circles reception, "Cocktails in Black & White," is Thursday, June 21 at 5:30.

● **Parking Garage Open to June 10**

It will close on June 11 until mid-October as construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

● **VIVA! & Gala Around Town**

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series.

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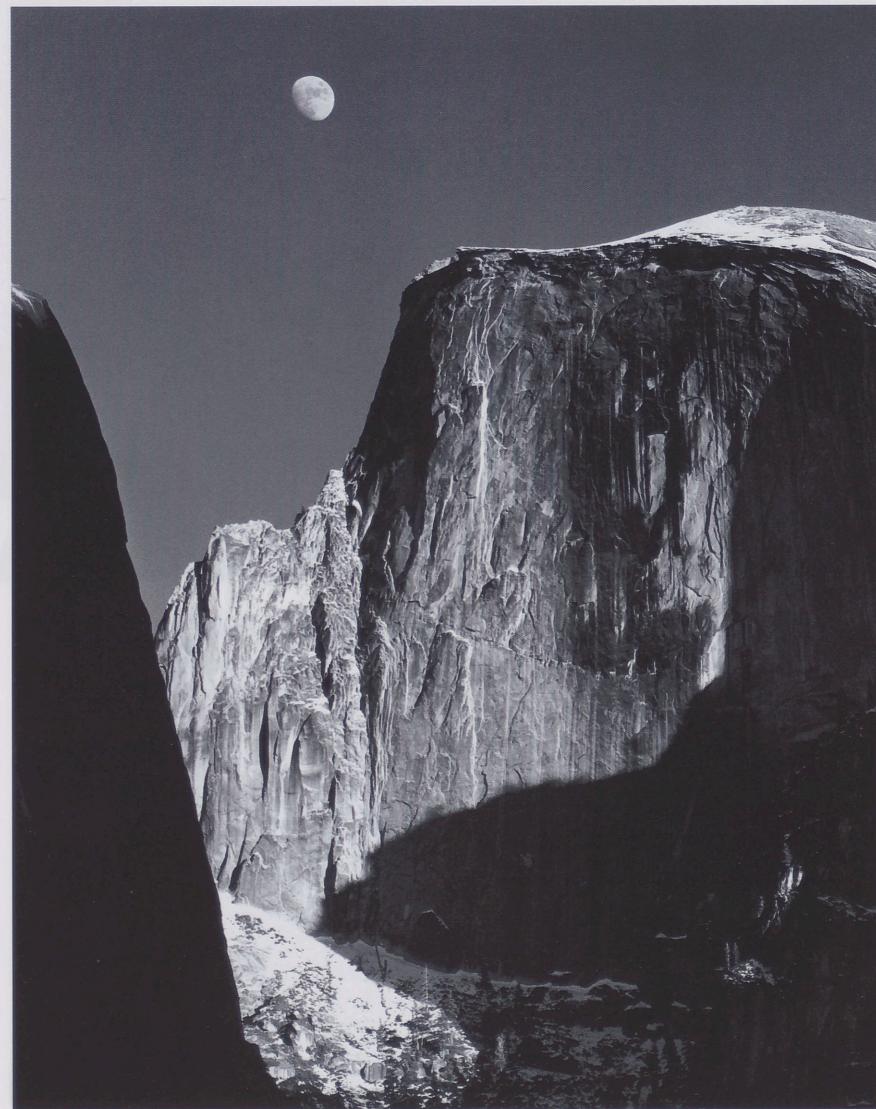
Preserving a Legacy

The largest single holding of Ansel Adams's final vision
goes on view

EXHIBITION

Ansel Adams: A Legacy
May 20–August 19 at the
Cleveland Institute of Art
Reinberger Galleries
11141 East Blvd.
Cleveland, Ohio 44106
Tuesday–Sunday 10:00–5:00
Wednesday and Friday
10:00–9:00
Closed Monday

Yosemite's great granite Half Dome was one of Adams's favorite subjects. "I have photographed Half Dome innumerable times," he wrote, "but it is never the same Half Dome, never the same light or the same mood.... The many images I have made reflect my varied creative responses to this remarkable granite monolith" (*Moon and Half Dome, Yosemite National Park, California, 1960*, gelatin silver print [printed 1960s], 26 x 29.5 in.).



One of the most important and well-known photographers of the 20th century, Ansel Adams (1902–1984) is indelibly associated with visually stunning images of unspoiled nature taken in the American West. Among his legacies is a lasting impact on how photography is considered, experienced, practiced, and studied. He was a pioneering advocate for artistic photography, championing the medium's capacity for personal expression over its basic ability to record reality. His technical innovations and darkroom skills were legendary. His charismatic ability to share those skills was tireless, reaching a vast audience through workshops and some 40 publications. Equally passionate about the environment, he worked with the Sierra Club throughout his life to preserve parklands.

All Ansel Adams images in this article are from the collection of Lynn and Tom Meredith of Austin, Texas.
© Trustees of The Ansel Adams Publishing Rights Trust, Collection Center for Creative Photography, The University of Arizona, Tucson



Often overshadowed by his better known landscapes, Adams's portraits are marked by a keen sensitivity to the subject's mood, body language, and location. His bulky view camera generally gave way to a 35mm camera, allowing him to capture spontaneous moments as in this charming portrait of Orville Cox and the painter Georgia O'Keeffe. Cox served as guide for a trip by Adams, O'Keeffe, and others through New Mexico, Arizona, and Colorado (*Georgia O'Keeffe and Orville Cox, Canyon de Chelly National Monument, Arizona, 1937*, gelatin silver print [printed 1970s], 7.5 x 10.5 in.).

The superb survey of Adams's 60-year career that opens at the Cleveland Institute of Art this month comprises a collection of 119 images selected by the photographer to showcase his achievements. His iconic landscape pictures are well represented, especially those of Yosemite National Park, a lifelong source of inspiration. At age 14, Adams made his first visit with his first camera, recording his impressions of the valley's magnificence. "From that day in 1916," he recalled, "my life has been colored and modulated by the great earth gesture of the Sierra." But he wanted to be recognized for the breadth of his subject matter and not just his sweeping landscapes, so the exhibition also presents intimate texture studies, portraits, and architectural views.

These prints were made by the photographer primarily between the 1960s and the early 1980s, shortly before his death. The photographs share the strong contrast and large size that Adams preferred during those years, when he spent more and more time reinterpreting earlier negatives. The prints' tonalities moved toward the dramatic and theatrical, emphasizing dense blacks and brilliant whites, frequently avoiding the middle tones that he admired earlier in his career. Trained as a concert pianist, Adams described his negatives as musical scores, his prints the performances. These photographs constitute the largest single holding of his final vision.

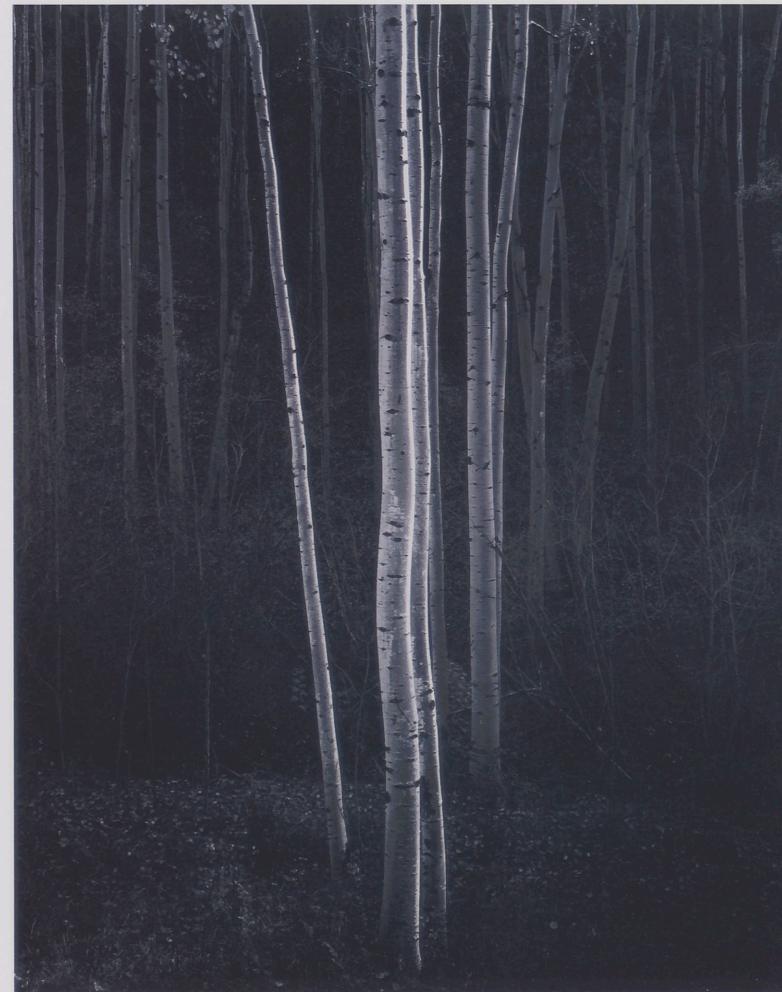
Given by Adams, the photographs in *A Legacy* were originally in the collection of the Friends of Photography, one of several organizations he helped to organize in order to promote

This exhibition appears at the Cleveland Institute of Art and is a co-presentation with the Cleveland Museum of Art.

fine art photography. Founded in 1967 in the living room of Adams's home in Carmel, California, the small group of friends soon grew to one of the world's largest associations for both practitioners and devotees of the medium before its dissolution in 2001.

The legacy's flame is now carefully tended by Lynn and Tom Meredith of Austin, Texas. The transfer of caretaker's role began when Tom, a former Dell Inc. executive, started searching for a 30th-anniversary gift for his wife. After coming up with a theme—photographs by Ansel Adams—he thought he might acquire four prints to present throughout the year, a plan encouraged by Lynn's long-standing interest in photography and her activity as an avid snapshot photographer. After some research, he learned of the availability of this collection, which at the time was stored in a San Francisco warehouse, soon to be shipped off to auction. No longer able to keep his intentions secret, Tom invited his wife to spend an inspiring afternoon immersed in the photographs. He later described the process to a reporter as "the most important art-viewing experience of [our] lives." The Merediths chose to keep this unique archive easily accessible so that it can continue to provide visual pleasure and emotional stimulation. ■■■

On a crisp autumn day in the mountains north of Santa Fe, Adams came across a stand of young aspen trees, their leaves a mellow yellow. Working from a distant vantage point with his 8 x 10-inch view camera and a 19-inch lens, he gained the desired detail while simultaneously ensuring that "no disturbing bits of sky intruded behind the continuous patterns of branches and leaves." He created two of his most memorable pictures of trees: a horizontal view (also in the show) and, about an hour later, this vertical composition centered on the elegant, elongated forms of the tree trunks bathed in warm light (*Aspens, Northern New Mexico*, 1958, gelatin silver print [printed 1970s], 34.5 x 26 in.).





King Kamga's Travel Stool

A long-lost leopard caryatid seat from the Cameroon Grasslands finds its way to Cleveland

The Grasslands, a mountainous region in western Cameroon, is the home of many small and large states. At the head of these chiefdoms stands a semi-divine ruler, locally known as *fon*, who acts as a mediator between the living and the ancestors. Most Grasslands artworks serve to confirm and celebrate the prestige, wealth, and power of the *fon*. The Cleveland Museum of Art recently added to its collection a bead-covered wooden sculpture, among the Grasslands' most original and cherished forms of royal art.

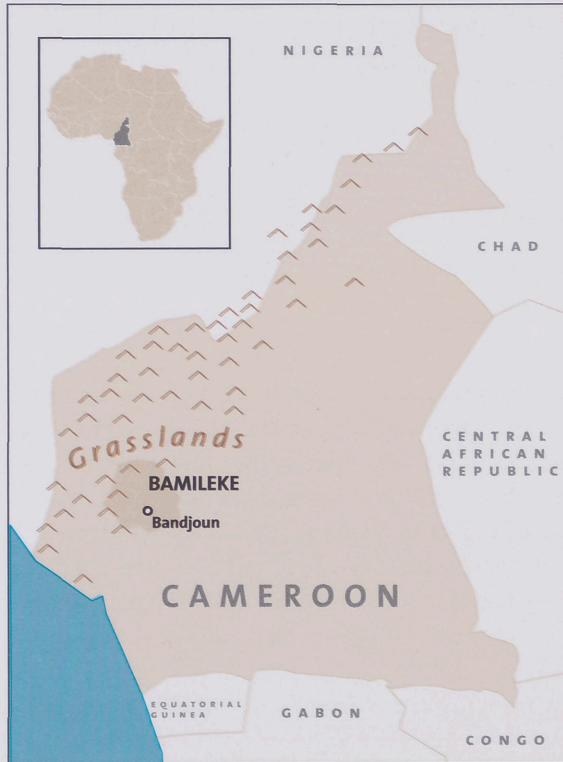
Carved from a single piece of wood and wrapped in fabrics to which glass beads of different colors and sizes have been stitched, this seat was acquired by Father Frank Christol from the 12th ruler of the kingdom of Bandjoun, Kamga II Joseph, between 1925 and 1930. In fact, Father Christol took a now famous field photograph of the stool shortly after Kamga's enthronement in 1925. But for decades after, the stool was feared lost.

With more than 150,000 inhabitants, Bandjoun is one of the most important kingdoms in the southern Grasslands. It is often grouped with some hundred other states under the name "Bamileke." Despite colonialism and the advent of Christianity and Islam, Grasslands arts remain remarkably intact. In 2003,

King Kamga II photographed by Father Frank Christol in 1925. The tobacco pipe in the hands of the man kneeling at the king's feet—with a brass bowl in the shape of an elephant's head and a long wooden stem covered with colorful glass beads—is one of the highlights of the Bandjoun Museum. (After Bettina von Lintig, *Cameroun* [Paris: Galerie Bernard Dulon, 2006], p. 125)

In Bandjoun and other kingdoms in the Cameroon Grasslands, the wealth and prestige of the king and his notables were translated in a diversity of art works, many of which were greatly enhanced with newly imported glass beads. Exclusive to rulers, thrones and stools with human or animal caryatids are among the various objects included in the royal treasury (*Leopard Caryatid Stool*, Bandjoun Kingdom, Cameroon, possibly 1800s, wood, fabric, glass beads, h. 50 cm, Severance and Greta Millikin Purchase Fund 2006.138).





under the aegis of an Italian non-governmental organization that aims to preserve and valorize the region's artistic patrimony, a museum was established in Bandjoun. Among its 500 works of art are a number of bead-covered leopard caryatid seats similar to Cleveland's recent acquisition. Like most other Grasslands kingdoms and chiefdoms, Bandjoun developed in the 17th century. The kingdom reached its apogee in the 19th century, with its wealth and prestige translated in a diversity of artworks. King Kamga's 50-year reign from 1925 to 1975 stands as one of the most prosperous in Bandjoun's history. A great patron and protector of the arts, Kamga saved his kingdom from destruction and safeguarded the most important works of its royal treasury during the civil war that led to Cameroon's independence.

The Cleveland acquisition, of modest size and light weight, and without a seat back, is most likely of a type locally referred to as a "travel stool," or *kuo*. Carrying it whenever he left his residence, the *fon* used it to greet dignitaries and subordinate chiefs, and at public ceremonies or state events. The iconography and materials advertised the king's prestige: the quadruped with slightly bent legs that supports the seat is identified locally as a leopard, still reserved in Grasslands imagery for rulers and important leaders. Like elephants, leopards connote beauty, strength, and wisdom, admirable traits in chiefs and leaders as well. The leopard and the elephant also inspire great fear.

The stool's iconography at once underscores the ruler's close ties with the supernatural. Among the Bandjoun it is said that, in the darkness of night, kings can transform themselves into leopards in order to guard their kingdoms. The depicted animal's identity is revealed not only by its general shape but also through the design scheme of the bead embroidery, imitating the spotted pattern of leopard skin. Multi-colored glass beads, imported to the Grasslands from Venice and Bohemia,

FURTHER READING

Geary, Christraud M. "Bamileke and Related Peoples." In *The Dictionary of Art*, ed. Jane Turner, vol. 3, 145–49. London: Macmillan, 1996.

Lintig, Bettina von. *Cameroun*. Paris: Galerie Bernard Dalon, 2006.

Malaquais, Dominique. In *Sièges d'Afrique noire du musée Barbier-Mueller*, ed. Purissima Benitez Johannot and Jean Paul Barbier-Mueller, cat. nos. 44–50, pp. 164–77. Milan: 5 Continents, 2003.

Notué, Jean-Paul, and Bianca Triaca. *Bandjoun: Trésors royaux au Cameroun*. Milan: 5 Continents, 2005.

were a highly valued commodity restricted to the king and his entourage. Like cowrie shells, which also are sometimes applied to wooden sculptures, the beads formerly served as currency—and both were considered symbols of life and fertility. A ruler not only held a monopoly over certain materials and icons, but artists often worked exclusively for him.

The technique of bead embroidery remains much appreciated in Bandjoun, and bead artists often are equally accomplished as wood carvers. In some instances it is possible to link the names of famous artists with their works, but the dissemination of art styles often precludes attribution. Even if we know where an object was acquired, rarely do we know who produced it. Thus, although we believe the Cleveland stool may have been made under Fotso I or Fotso II in the course of the 19th century, we do not know the artist's name. In fact, the stool's style differs significantly from the seven other bead-covered caryatid stools in the Bandjoun treasury. Its style most probably signals that it was an import, but it cannot be confirmed whether the stool arrived in Bandjoun as a gift from a foreign king, as a war trophy, or as a commission from a renowned artist of a distant kingdom.

The bold forms of many types of Grasslands sculpture first captured the attention of the European avant-garde when displayed in German and French museums in the early 20th century. They especially influenced the expressionist artists of the group "Die Brücke" in Dresden around 1905. Various figures, masks, and other art forms from Cameroon were even literally integrated in some paintings by Schmitt-Rottluff, Pechstein, and Nolde. In more recent times, Grasslands arts rank among the most prized African art traditions on the international art market. Nevertheless, bead-covered artworks from the Cameroon Grasslands have never reached the same popularity among African art amateurs as plain wooden carvings from the region. With the notable exception of the Field Museum of Natural History in Chicago, they are poorly represented in American public or private collections. It is extremely rare to find legitimate examples of this original artistic tradition on the market today. Thus, the museum is fortunate to have had the opportunity to enhance its collection with this stool from the Bandjoun Kingdom, long believed lost after it was first photographed in 1925. ■■■



FYI

Father Christol

The original prints of Father Christol's photographs are today part of the archives of the new Musée du Quai Branly in Paris. His field-collected works are housed in different museums around the world, including the British Museum in London and the Fowler Museum of Cultural History at the University of California, Los Angeles.

The Bandjoun Museum

The Bandjoun Museum and its sister institutions in Babungo, Baham, and Makom, all sponsored in part by the same Italian non-governmental organization, were developed by a team under the leadership of Jean-Paul Notué, a professor of art history, museum studies, and anthropology at the University of Yaoundé I. A catalogue of 112 selected works was published on the occasion of the opening of the Bandjoun Museum.

Travels of a Travel Stool

The Cleveland stool appeared in a sales exhibition that opened in June 2006 at the Bernard Dalon Gallery in Paris. Although Father Christol's field photograph of the stool had been published repeatedly, the object's whereabouts were largely unknown until it resurfaced at a Drouot auction in Paris on July 2, 1987 (lot 216). Ever since it left Cameroon in 1930, the sculpture apparently had been in the private collection of Charles Ratton, who passed it on to his son Charles-François in 1974.

Cleveland's Collection

Before the present acquisition, the Cleveland Museum of Art's collection counted merely three other major Grasslands artworks. Both the Kom helmet mask (1971.66) and the Bangwa male figure (1987.62), presumably carved by the famous artist Ateu Atsa, are reproduced in my *South of the Sahara* (Cleveland Museum of Art, 2003), cat. nos. 30 and 31. More recently, the museum purchased a large ceramic vessel of Bamileke origin (1998.94).

C.P.

New Chinese Landscapes

Recent acquisitions in Chinese art offer intriguing hybrids of traditional and modern, East and West



Three 20th-century Chinese ink paintings have been acquired by the museum in recent years, adding a new dimension to the development of the Chinese art collection. Hung Hsien's *Frozen Landscape* was generously donated by Dr. and Mrs. Ju-hsi Chou in 2003. Then, in 2006, the museum purchased *Valley of the Heart No. 9* by Wucius Wong and *Earth Landscape* by Li Huayi. Together, these acquisitions mark an effort to build a collection of modern and contemporary Chinese paintings, previously represented by just a few works donated sporadically to the museum.

The newly acquired ink paintings show how Chinese tradition endures and is simultaneously transformed. The landscapes created by Hung Hsien from Taiwan, Wucius Wong from Hong Kong, and Li Huayi from Shanghai are all consciously Chinese in flavor. They reflect the artists' negotiation with traditional landscape representation without necessarily abandoning the traditional medium. But, while connecting to Chinese aesthetic heritage, they are also open to Western stylistic inspiration as the solution to transforming tradition, reinventing the self, or engaging with the international world. It is no coincidence that all these artists—who have either lived or settled in this country—make use of Western modernism, in particular American Abstract Expressionism, to expand the boundaries of Chinese landscape painting.

For instance, Hung Hsien's *Frozen Landscape* is painted in an almost totally abstract manner, with passages evoking land-

Li Huayi (Chinese, b. 1948). *Earth Landscape*, 2004. Horizontal scroll, ink and color on paper, 88.9 x 180.3 cm. Norman A. Stone and Ella A. Stone Memorial Fund 2006.115

Hung Hsien (Chinese, b. 1933). *Frozen Landscape*. Hanging scroll, ink and color on paper, 107.3 x 62.2 cm. Gift of Dr. and Mrs. Ju-hsi Chou 2003.286



scape associations, and interplays of brush and ink conveying natural forces. In Wucius Wong's artistic approach, Western design contributes to the structure of his monumental landscape. In *Valley of the Heart No. 9*, the geometric network of grids and diagonals serves to establish formal order, while the layering of brushwork helps to accomplish rhythmic movement. In Li Huayi's *Earth Landscape*, large areas of ink washes serve as building blocks in the composition's structure, then the details of rock masses, trees, waterfall, clouds, and mist are added in conventional brush techniques to tie the abstract landscape concretely to traditional visual forms.

In all these examples, the artists revisit and reinterpret Chinese painting tradition, infusing it with Western modern elements to create new, individual landscapes in which disparate styles merge in an abstract manner. Whereas the landscape of Hung Hsien demonstrates a desire to create a fluid structure in which stylistic differences appear to have been blended seamlessly, those of Wucius Wong and Li Huayi accept a hybridity in creative tension with traditional Chinese landscapes.

It is interesting to note that our recent interest in modern and contemporary Chinese art is not confined to artworks showing continuity with Chinese painting heritage or allegiance to brush and ink. Works rejecting traditional Chinese media in favor of new, contemporary forms have also been added to other collections in the museum. For example, Cai Guoqiang's (b. 1957) *Pine Forest and Wolf* 2005, a work making artistic use of exploded gunpowder to evoke personal and historical memories, is a recent valuable gift by Agnes Gund to the contemporary art collection. *Public Grain* by Ji Yunfei (b. 1963), a 2004 color etching and aquatint revealing the destruction of the Chinese land by political, social, and environmental changes, was given to the prints collection by Judith and James A. Saks. These parallel threads in collecting affirm that the enormous ongoing transformations of Chinese visual culture encompass multiple perspectives, worthy of documentation in various contexts by different collection departments. ■

Wucius Wong (Chinese, b. 1936). *Valley of the Heart No. 9*, 1998. Horizontal scroll, ink and color on paper, 94 x 213.4 cm. Alma Kroeger Fund 2006.1



CMA Goes to High School

A partnership with the Cleveland Municipal School District creates a school for architecture and design



The renovated 1929 John Hay High School is home to the new School of Architecture and Design.

An exciting new partnership between the Cleveland Museum of Art and the Cleveland Municipal School District underscores the museum's commitment to the education of our city's youth. The School of Architecture and Design joins several other small schools within University Circle's newly renovated John Hay High School, which last fall reopened with 90 ninth-grade students. An additional grade will be added each year until 2009. A model of community engagement, this partnership reflects a true collaboration of organizations working together around the core principles of education and academic excellence.

Chaired by CMA director Timothy Rub and Paul Clark, president of National City Bank (which will fund the project for five years), the trustee committee brings together key school personnel and representatives from the mayor's office and a network of area businesses, universities, and cultural institutions: National City Bank, Cleveland Institute of Art, Kent State University, Cleveland Museum of Art, Cleveland School of the Arts, University Circle Inc., American Institute of Architects, and Cleveland Teachers Union. Community partners work with the School of Architecture and Design to develop curricula and locate summer internships for youth who will learn life skills in real work environments.

Planning for the new school's opening began three years ago. Members of the museum's Education department—Claire Lee Rogers, Shannon Masterson, Michael Starinsky, Seema Rao, Dale Hilton, and myself—worked with school administrators to

establish a course of study, hire teachers, and select students. Seema Rao, special projects administrator, taught professional development workshops along with Claire Gallagher during the summer of 2006. They introduced an arts-integrated teaching methodology and covered architectural history, particularly as it relates to community architecture. The result is a curriculum that features art and architecture in every discipline—English, algebra, social sciences, world history, studio art, and art history. Museum education staff co-teach classes, using the curriculum developed with John Hay teachers under Rao's direction.

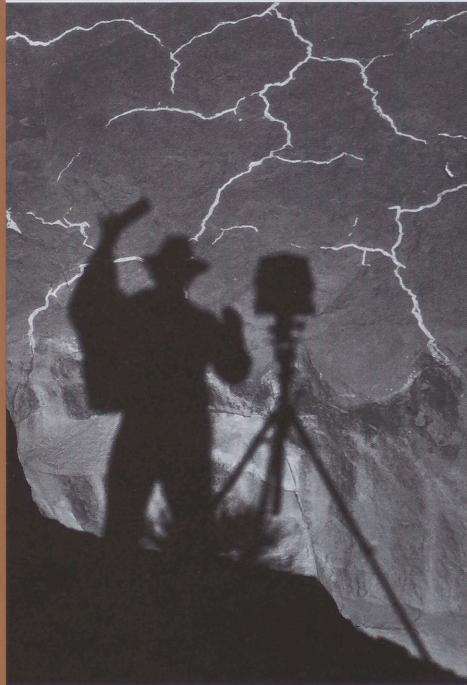
On November 1, 2006, the entire student body attended the exhibition *Barcelona & Modernity*. Classes continued in the museum throughout the day. All subjects featured topics illustrated by the exhibition, including "Art to Teach," "Revolution from the Industrial Revolution to the Spanish Revolution," "Art and the Periodic Table," "Calculating the Scale of Art," and "Writing a Cohesive Essay about a Painting." Last month a similar project-based field trip took place in conjunction with the exhibition *Monet in Normandy*. School attendance for students is 95 percent.

A grant from the American Architectural Foundation will fund professional development summer workshops for teachers and the continued creation of curricula featuring art and architecture. Within four years, a complete course of study for grades 9–12 will have been co-created by John Hay teachers and community partners who are committed to sustaining the collaboration. A national model, the partnership provides a unique learning environment for Cleveland youth.

John Hay history teacher Cheryllann Allen-Harris can see immediate and long-term benefits to the partnership. "I think it's an idea whose time is really overdue. Studying the arts helps expand all of our subject areas, and it helps the students to expand their thought processes. I find that the students who have had some art history and architecture already know a lot coming into my modern world history class. If you understand art and culture, you know a lot about history and literature, even science and medicine. I see the school becoming a feeder for colleges and universities. In 20 years, we'll definitely have some of these students working as architects and designers, and the partnership with the museum can help open up the students' minds to the possibility of a career in the museum field." ■

The first ninth-grade class from the School of Architecture and Design visits the museum.





Ansel Adams
Self-portrait, Monument Valley, Utah, 1958.
 Gelatin silver print, 13.6 x 10 in. Collection of Lynn and Tom Meredith of Austin, Texas. © Trustees of The Ansel Adams Publishing Rights Trust, Collection Center for Creative Photography, The University of Arizona, Tucson

Monet Gallery Talks

Wednesday, May 9, 6:00.
 Sunday, May 13, 3:00.

Free with admission to the exhibition but registration and exhibition ticket are required in advance to avoid delays waiting in ticket lines. Please call 216-707-2475 and leave your name and telephone number, in case we need to contact you. Meet at the information desk on the day of the tour.

Monet Video

Monet in Normandy

Daily 10:15, 12:15, and 3:15, plus 6:15 on Wednesdays, Fridays, and Saturdays.

28 min. © University of North Carolina Center for Public Television (UNC-TV). Recital hall. Free.

THANKS

Education programs for *Monet in Normandy* are supported in part through a grant from Giant Eagle.

Help to Go!

The Art to Go program needs volunteers to work with genuine art objects and children in the community. Train this summer and work in the field this autumn. No experience required. Applicants should be good speakers, comfortable in front of small groups, have reliable transportation, and be able to lift and carry a 20-pound suitcase. For more information, call Michael Starinsky (216-707-2161) or Alicia Garr (216-707-2163) or visit www.clevelandart.org.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Photography Lectures

These free public lectures are held in the CMA recital hall. Each lecture is designed to support both the *Ansel Adams: A Legacy* exhibition and the *Icons of American Photography* exhibition.

American Landscapes: From the Picturesque to the Sublime

Wednesday, June 13, 6:00. Anne Helmreich, Associate Professor, Case Western Reserve University

Group f64

Wednesday, June 27, 6:00. Gary Sampson, Associate Professor, Liberal Arts, Associate Dean of Graduate Studies, The Cleveland Institute of Art

Ansel Adams

Saturday, June 2 and 16, 1:30.
 Thursday, June 7 and 21, 1:30.

These gallery talks are free and will meet at the entrance to the *Ansel Adams: A Legacy* exhibition at the Cleveland Institute of Art's Reinberger Gallery.

Photo Family Day

Sunday, June 24, 1:00–4:00.

Join us to learn more about photography in two fun family workshops: "Your Sunday Best" and "Camera Obscura." Free, drop-in, all ages welcome! Children under 12 must be accompanied by an adult.

Teacher Resource Center

Photography in Focus

August 1–3

Join us for three days of intensive workshops that explore the art of photography through a variety of two- and three-dimensional studio projects, art historical and informational lectures, as well as workshops that focus on the classroom. The entire series of workshops can be taken for one graduate credit hour. For more information, including a listing of specific workshops, go to www.clevelandart.org.

Adult Studios

Painting and Drawing from Life

6 Wednesdays, June 13–July 25 (no class July 4), 10:00–12:30 or 6:00–8:30. Susan Gray-Bé, instructor. Still life, live models, and the out-of-doors provide the ideal challenge for artists to progress in oil paint and various drawing media. \$180, CMA members \$144; supplies \$60 for first-time students, \$15 partial model fee.

Composition in Oil

7 Fridays, June 15–July 27, 10:00–12:30 or 6:00–8:30. Susan Gray-Bé, instructor. Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Beginner to experienced. \$180, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

Introduction to Printmaking

6 Wednesdays, June 13–July 25 (no class July 4), 6:00–8:30. Kate Hoffmeyer, instructor. Explore fundamentals of this medium. Designed for all levels of drawing experience. \$188, CMA members \$126; supplies \$25.

Art and Fiction Book Club

The Painted Kiss

by Elizabeth Hickey. 3 Wednesdays, June 6–20, 1:30–3:00.

Learn about art while discussing the book and its art themes. The program is a collaboration of the CMA library and education department. Register at the Ticket Center. \$44, CMA members \$35.

Art Classes

Summer Art Classes

Summertime is the perfect season to take classes at the Cleveland Museum of Art. At the museum, your children learn from the masters—Picasso, Matisse, and Warhol. Register now for art classes for children ages 3–17. Classes run for five weeks and are taught by artists whose lessons highlight the permanent collection. Students study the elements of line, shape, and color and then learn by doing to create their own masterpieces.

Weekday Session: 10 classes

Tuesdays and Thursdays

June 26–July 26

OR

Saturday Session: 5 classes

June 30–July 28

Most classes are offered both morning and afternoon: 10:00–11:30 am or 1:00–2:30 pm.

Art for Parent and Child (age 3)

Mornings only, both sessions. Four hands are always better than two when parents and children learn about art together.

Mini-Masters (ages 4–5)

Children explore the museum collection and sharpen small motor and observational skills in a studio setting.

Worldwide Wonder (ages 5–6)

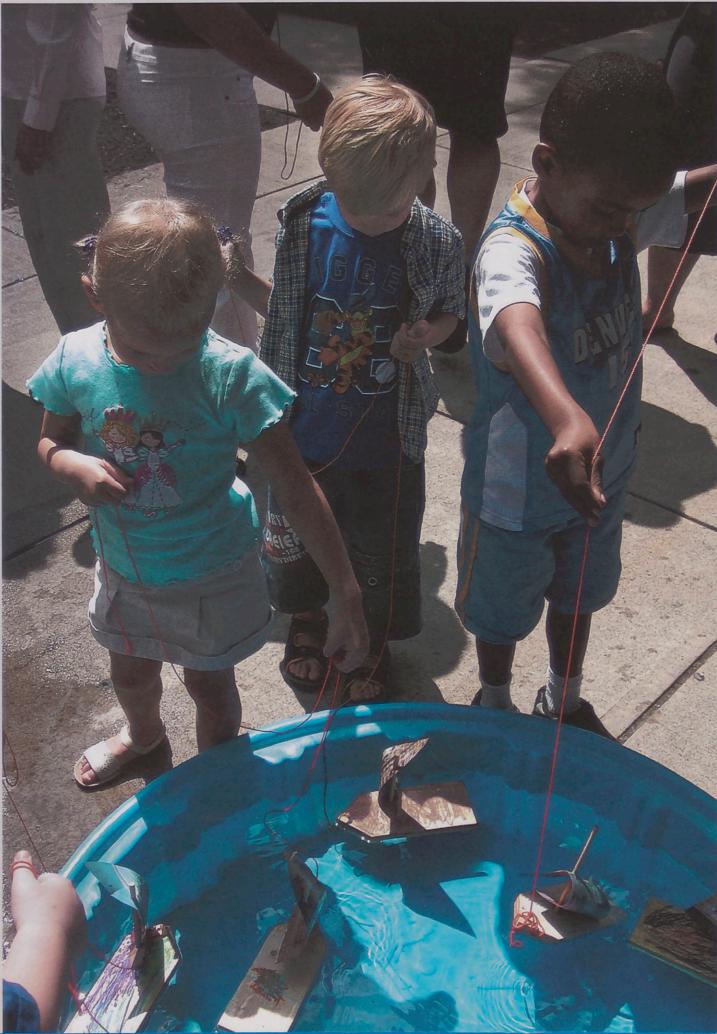
Students wander the globe by looking at art from many countries, then create their own artistic wonders of the world.

Picture Picnic (ages 6–8)

Students invent a visual feast—bug's- and bird's-eye views of summer fun and the permanent collection.

Summer Breeze (ages 8–10)

Young artists draw and paint the energy of summer in kinetic and aesthetic forms, from waving flags to things on the wing.



Portfolio Prep Course for Teens

6 Fridays, June 15–July 20, 6:00–8:30 pm.

This course is designed to help serious art students extend their skills and knowledge through a variety of projects, including drawing, painting, printmaking, and portfolio preparation.

\$100, CMA members \$80; supplies \$25.



Vivid Visions (ages 9–12)

Tuesday and Thursday afternoon or Saturday (either morning or afternoon). While viewing works of art, students expand their skills of observation and experimentation in color using drawing and painting media.

Teen Printmaking (ages 13–17)

Tuesday and Thursday mornings only. Students experiment with linoleum, monoprint, and drypoint printing techniques.

Teen Drawing Workshop (ages 13–17)

Afternoons only, both sessions. Teens take a look at images in the collection while sharpening their drawing skills with pen and ink, pencil, charcoal, and pastels.

Special Classes

Claymation for Preteens (ages 9–12)

Tuesday and Thursday mornings only. Learn how to create characters from armatures and artist's clay and design background sets. Then we'll use our editing equipment to produce stop-motion animation. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera.

Mixed Media for Parents

Mornings only, both sessions. Parents learn about the museum collection by making art inspired by many cultures and times. No experience necessary! \$60, CMA members \$50.

Registration

Register either in person at the museum's Ticket Center, by phone to the Ticket Center at 216-421-7350 or 1-888-CMA-0033, or by filling out and mailing the form online at www.clevelandart.org/educef. Classes that do not fill by June 15 will be combined or canceled.

Class Fees

Weekday Session, 10 classes

\$100 for Family-level CMA members, \$120 for all others. Parent and Child class: \$120 for CMA members, \$140 for non-members. Claymation and Mixed Media for Parents: fees as listed.

Saturday Session, 5 classes

\$50 CMA members, \$60 non-members. Parent and Child class: \$60 CMA members, \$70 non-members.

Class Size

For children 4–17 class size is limited to about 20. Parent and Child class is limited to 12 children and 12 parents.

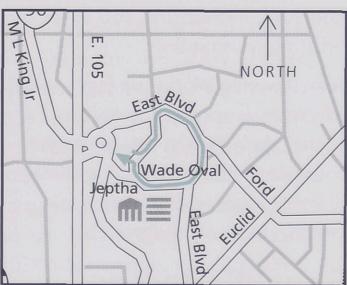
Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class will be considered on an individual basis.



CLOCKWISE FROM ABOVE:

InLet Dance Theatre performs at Circle Village on Wade Oval; artist Liza Goodell works on her *Non Plus Piece*; *The Spirit of Royalty* presentation by the Cleveland Public Library, artist Hector Castellanos Lara, choreographer Ana Paula Jones, musician Mauricio Alves; 7 Mile Isle offers rhythms of Trinidad.



Parade the Circle

June 9

Parade at noon. Cleveland's unique community arts event is Saturday, June 9. International and national guest artists join Greater Cleveland artists, families, schools, and community groups. This year's parade route will cover the same streets as in previous years, but the parade will move in a clockwise direction, beginning and ending at the Cleveland Museum of Natural History (CMNH). This year's parade theme is *Symbiosis*—a lyrical discord of harmonious contradictions. The museum presents the parade; University Circle Inc. presents Circle Village, the activities, entertainment, and food, on Wade Oval from 11:00–7:00. For information on Circle Village call UCI at 216-707-5033.

Join the parade for \$5/person. No written words, logos, or motorized vehicles (except wheelchairs); entries should not propagandize a particular political or religious belief. To be listed in the printed program, register by Sunday, May 20. For parade buttons and parking privileges, register by Tuesday, June 5.

Register for workshops or the parade at the parade tent at CMNH during any listed workshop; register for batik only at CMA. Questions? Call Community Arts at 216-707-2483 or e-mail neisenberg@clevelandart.org.

At Basic Parade Workshops, Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade, artists help you make



masks, costumes, and giant puppets for your parade entry. Workshops are held at the Cleveland Museum of Natural History. A workshop pass (individuals \$30; families \$100 up to 5 people, \$20 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance are available.

Special Parade Workshops are offered in batik and stilt-dancing. A free drop-in Stilt Weekend is open to all. **Batik** your own parade costume or banner, Sat/May 5–June 2, 10:00–12:30; individuals \$25 with pass; fabric at cost. During **Stilt Weekend**, Sat/May 12 and Sun/May 13, 1:30–4:30, Canadian stilters Brad Harley and Rick Simon give everyone an opportunity to try walking on stilts. Workshop pass-holders will be given priority and children must be at least 10 years old. Pass-holders without stilts may order them for \$40 only during Stilt Weekend. Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at **Stilt-dancing for Paraders**, Sat/May 19–June 2, 10:00–12:30 (novice) and 1:30–4:30 (advanced); free with workshop pass.

Lots of **Volunteers** are needed. Assist at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the Volunteer Initiatives office at 216-707-2593 for more information.

Parade the Circle is sponsored by Medical Mutual of Ohio, CMA community arts partner, and the Womens Council of the Cleveland Museum of Art. Additional support from the Ohio Arts Council, University Hospitals, and the Cleveland Museum of Natural History. Promotional support is provided by 89.7 WKSU and Cleveland Magazine.

 **MEDICAL
MUTUAL**
Leading Health Insurer of
The Cleveland Museum of Art


The Womens Council
The Cleveland
Museum of Art

VIVA! & Gala Around Town

With eight sold-out performances, the second season of VIVA! & Gala Around Town concludes this month. Don't miss the finale of our season as Anonymous 4 lights up one of Cleveland's most breathtaking landmarks.

Anonymous 4: Long Time Traveling with Special Guests Darol Anger and Scott Nygaard

Wednesday, May 2, 7:30 at the Shrine Church of St. Stanislaus.

Renowned for their unearthly vocal blend and virtuosic ensemble singing, the four women who constitute Anonymous 4 combine musical, literary, and historical scholarship with contemporary performance intuition. Their ingeniously designed programs interweave music with poetry and narrative. The ensemble was

named Top Classical Artists of the Year on the strength of their albums *American Angels* and *The Origin of Fire*. "The uncannily accurate singing, with all the pitches dead on, sets up a vibration of seemingly infinite emotional expressiveness" —*Wall Street Journal*. Only obstructed-view seats remain. \$39, CMA members \$37.

Visit www.clevelandart.org/perform for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.



Anonymous 4



Joshua Smith

Monet Gallery Concert

The gallery concert series complementing *Monet in Normandy* concludes this month. Presented in the special exhibition galleries, this series is compiled by Joshua Smith, principal flute of the Cleveland Orchestra. Free with purchase of exhibition ticket. Limited availability. Sponsored by the Musart Society.

Inspired by Debussy

Friday May 4, 7:30.

Two of Debussy's most influential chamber pieces are paired with works by Toru Takemitsu, who

filters Debussy's instrumentation and impressionistic harmonic language.

Syrinx for solo flute (1912), Claude Debussy

And Then I Knew 'Twas Wind (1992) for flute, viola, and harp, Toru Takemitsu

Air for solo flute (1995), Toru Takemitsu

Sonata (1916) for flute, viola, and harp, Claude Debussy

Joshua Smith, flute; Yolanda Kondonassis, harp; and Joanna Patterson, viola

Winners and Losers

See all of the short films nominated for an Academy Award this year in all three categories—live action, animated, and documentary—between May 2 and May 18. Each program includes the Oscar winner and the runners-up.

Other upcoming films run the gamut from feature-length documentaries to foreign films to rare baseball shorts, plus a special series of Czech classics (facing page).

Unless noted, admission is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher (available in books of 10 at the Ticket Center for \$45, CMA members \$35).

The 2006 Academy Award Nominated Live-Action Short Films

Wednesday, May 2, 7:00.
Friday, May 4, 7:00.

(Various countries, 2006, color, subtitles, DVD, 98 min.) various directors. Javier Fesser's *Binta and the Great Idea* and Borja Cobeaga's *One Too Many*, both from Spain; Søren Pilmark's *Helmer & Son*, from Denmark; Peter Templeman's *The Saviour*, from Australia; and the Oscar winner, Ari Sandel's *West Bank Story*, from the U.S. Cleveland premiere.

David Hockney: The Colors of Music

Sunday, May 6, 1:30.

(France/USA, 2004, color, Beta SP, 85 min.) directed by Maryte Kavalaiskas and Seth Schneidman. Artist David Hockney shares his passion for designing opera productions. Dorota Sobieska, artistic director for Opera Circle, leads a discussion afterward. Co-sponsored by Opera Cleveland's "Operatic Adventures." Thanks to Peter Strom.



The 2006 Academy Award Nominated Animated Short Films

Wednesday, May 9, 7:00.
Friday, May 11, 7:00.

(Various countries, 2006, color, DVD/35mm, 96 min.) various directors. The five nominated movies along with five other Academy-eligible cartoons from this past year. Films include Gary Rydstrom's *Lifted*, Roger Allers's *The Little Matchgirl*, and Chris Renaud and Michael Thurmeier's *No Time for Nuts*, all from the U.S.; Géza M. Tóth's *Maestro*, from Hungary; and the Oscar winner, Torill Kove's *The Danish Poet*, from Norway and Canada. Cleveland premiere.

The 2006 Academy Award Nominated Documentary Short Subjects

Wednesday, May 16, 6:30.
Friday, May 18, 6:30.

(USA, 2006, color, some subtitles, DVD, 133 min.) various directors. Leslie Iwerks's *Recycled Life*, a portrait of life in the Guatemala City garbage dump; Karen Goodman and Kirk Simon's *Rehearsing a Dream*, in which high school students work with celebrity performers; Nathaniel (My Architect) Kahn's *Two Hands: The Leon Fleisher Story*, about the pianist who lost use of his right hand; and the Oscar winner, Ruby Yang's *The Blood of Yingzhou District*, about a rural Chinese boy whose parents have died of AIDS. Cleveland premiere.

The Devil's Backbone

Wednesday, May 23, 7:00.
Friday, May 25, 7:00.

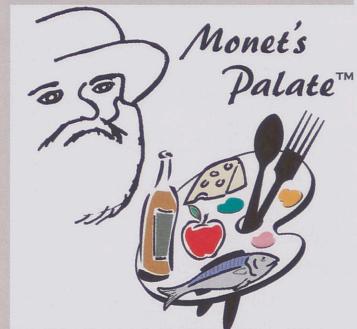
(Spain/Mexico, color, subtitles, 35mm, 106 min.) directed by Guillermo del Toro, with Marisa Paredes, Eduardo Noriega, and Federico Luppi. Guillermo del Toro's acclaimed companion piece to his recent *Pan's Labyrinth* is set

Special Engagement! Continuous Weekend Afternoon Shows!

Monet's Palate: A Gastronomic View from the Gardens of Giverny

Saturdays, May 12, 19, 26, 1:00, 2:00, 3:00, 4:00.
Sundays, May 13, 20, 27, 1:00, 2:00, 3:00, 4:00.

(USA, 2004, color, DVD, 58 min.) directed by Steve Schechter, with Alice Waters, Daniel Boulud, Roger Verge, et al. This mouth-watering nonfiction film examines the connection between fine art and fine cuisine. Partially filmed



in Normandy and the gardens of Giverny and narrated by Meryl Streep, the film features some of the world's greatest chefs preparing food that Monet adored. Cleveland premiere. Special admission \$3 to all. www.monetspalate.com

Ansel Adams: A Documentary Film

Friday, June 1, 7:00.

(USA, 2002, b&w/color, Beta SP, 93 min.) directed by Ric Burns. This Emmy-winning TV documentary takes an in-depth look at the celebrated California photogra-



Baseball shorts: Al Rosen



The Death of Mr. Lazarescu

game in Hollywood, and commercials featuring Bob Feller, Bob Lemon, and Early Wynn. You'll also see greats from other teams—Hank Aaron, Yogi Berra, Leo Durocher, Whitey Herzog, Willie Mays, and Warren Spahn, among others. Special admission \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

pher renowned for his pictures of Yosemite Valley. (See the current Adams exhibition at the Cleveland Institute of Art.) But early in his career, he had to choose between photography and his other passion, classical music. Admission free, but a donation of \$7–\$3 requested.

The Death of Mr. Lazarescu

Wednesday, June 27, 6:15.
Friday, June 29, 6:15.

(Romania, 2005, color, subtitles, 35mm, 150 min.) directed by Cristi Puiu. One of the most acclaimed films of the past two years went virtually unseen in American theaters. This black comedy charts a Bucharest widower's hellish journey through Romania's labyrinthine health care system.

Czech Modernism

Seven Czech classics made during the 1920s, 1930s, and 1940s are spotlighted in this special series of 35mm prints from the National Film Archive in Prague. Ranging from silent melodramas and socialist comedies to pastoral dramas and the cinema's first Holocaust film, these visually stunning works showcase the avant-garde tendencies in the art and movies of their era—fast cutting, expressionistic lighting and cinematography, jazzy music, Dada and surrealism. J. Hoberman in *The Village Voice* has called them “some of the best movies you’ve never heard of... world class cinema.” Each program \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Czech Modernism was produced and co-curated by Irena Kovárová for BAMcinematek and the National Gallery of Art. Film prints provided by the National Film Archive, Prague. Additional support provided by the Czech Center New York.

The Distant Journey

Wednesday, June 6, 7:00.

(Czechoslovakia, 1949, b&w, subtitles, 35mm, 103 min.) directed by Alfred Radok. This virtuosic,

virtually unknown masterpiece may be the first dramatized movie made about the Holocaust. Mixing newsreels with expressionist re-enactments, the film chronicles the deportation of Czech Jews to the Terezin concentration camp. “Audacious and grotesque, the movie looks back to *Caligari* and forward to the unsettling puppet animation of Jan Svankmajer” —J. Hoberman, *The Village Voice*.

The Kreutzer Sonata

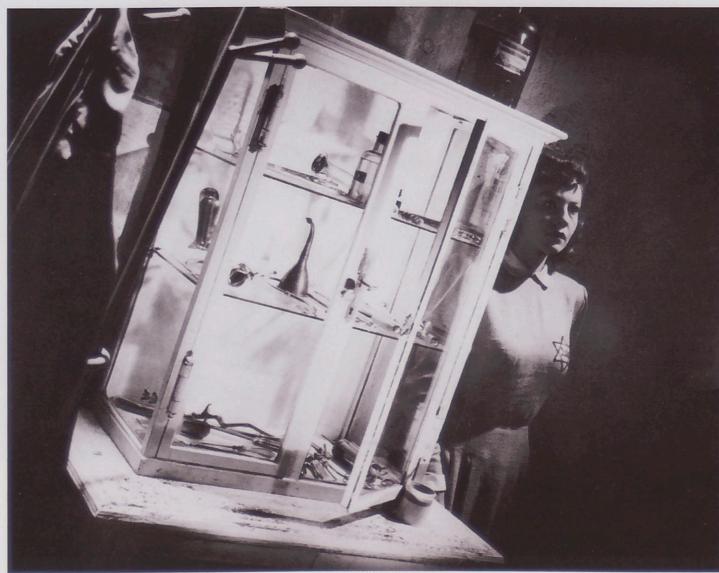
Friday, June 8, 7:00.

(Czechoslovakia, 1926, b&w, silent with Czech intertitles and live translation, 35mm, 95 min.) directed by Gustav Machatý. The first film from the director of *Ecstasy* is an expressionistic study of hypocrisy (based on a Tolstoy novel) in which a wealthy man murders his wife. Machatý worked with Griffith and von Stroheim in Hollywood prior to directing this drama. Composer and Kent State music professor Sebastian Birch provides live piano accompaniment.

The River

Wednesday, June 13, 7:00.

(Czechoslovakia, 1933, b&w, subtitles, 35mm, 88 min.) directed by Josef Rovenský. Acclaimed at the 1934 Venice Film Festival, this beautiful and moving melodrama tells of a village boy’s love for a



The Distant Journey



On the Sunny Side



The River

poor country girl. The film’s lyrical cinematography and measured pace virtually defined the Czech pastoral aesthetic.

Heave Ho!

Friday, June 15, 7:00.

(Czechoslovakia, 1934, b&w, subtitles, 35mm, 87 min.) directed by Martin Fric, with Jiří Voskovec and Jan Werich. Dada and American slapstick stand shoulder to shoulder in this celebrated Depression-era fantasy from the popular comic duo of Voskovec & Werich. It’s a left-leaning satire in which an unemployed worker and a bankrupt industrialist unite to outwit a corrupt Fat Cat.

Double Feature!

Wednesday, June 20, 6:15.

On the Sunny Side

(Czechoslovakia, 1933, b&w, subtitles, 35mm, 76 min.) directed by Vladislav Vančura.

Faithless Marijka

(Czechoslovakia, 1934, b&w, subtitles, 35mm, 76 min.) directed by Vladislav Vančura.

Two films directed by avant-garde Czech writer Vančura. The first is a bold, jazzy, visually striking work about runaway children in an experimental school. The second tells of a woodcutter who abandons his unfaithful wife for life in the wild Carpathian mountains.

Such Is Life

Friday, June 22, 7:00.

(Czechoslovakia, 1929, b&w, silent with recorded music, 35mm, 73 min.) directed by Carl Junghans. This realistic drama about a Prague washerwoman, her philandering husband, and her pregnant daughter is a silent film told with almost no intertitles. It’s also a lyrical masterpiece of world cinema.

Even as the museum renovation and expansion project continues, the outdoor courtyard remains available for use this summer. Don't miss hearing some of your favorite local musicians in the relaxed setting. Dinner is available from the Museum Café and beer, wine, and other refreshments are for sale at bars outside. The museum parking garage closes for renovation on June 11; additional parking is available nearby. Fees apply at all locations.

Special music for the extended final Monet weekend with *Tony Pulizzi* (jazz) May 25 and *Vicki Chew & Dave Huddleston* (folk) on the 26th.

June 1 *Eddie Baccus Quintet* (jazz/blues)

June 6 *Northcoast Jazz Collective* (jazz)

June 8 *Kassaba* (world jazz)

June 13 *Reed Simon* (jazz violin)

June 15 *Cats on Holiday* (rock/blues)

June 20 *Dave Sternert Quintet* (jazz)

June 22 *PANic* (steel drum)

June 27 *Harry Bacharach* (blues/jazz)

June 29 *Mo Mojo Mama Band* (zydeco)

July 4 CLOSED

July 6 *Haywire* (rockabilly)

July 11 *Nighthawk* (jazz)

July 13 *Blue Lunch* (blues)

July 18 *DJ Jugoe* (dance/dj)

July 20 *Jim Miller Band* (rock)

July 25 *Tony Carmen* (classic jazz)

July 27 *Umojah Nation* (reggae)

August 1 *Up Ensemble* (jazz)

August 3 *The Kingbees* (blues/jazz)

August 8 *JT3* (jazz guitar)

August 10 *Trisha O'Brien* (jazz vocal)

August 15 *George Foley Quintet* (jazz)

August 17 *Sammy DeLeon* (salsa)

August 22 *Hollywood Slim Band* (blues/swing/jazz)

August 24 *Roberto Ocasio's Latin Jazz Project* (salsa)

August 29 *Soul Samba* (jazz)

August 31 *Carlos Jones* (reggae)



Plan Ahead!

Monet in Normandy

Start at the new Membership Center in the north lobby to pick up your free exhibition tickets or renew or purchase a membership. Once you have your tickets in hand, avoid the public lines and use the express members' entrance stairs or elevators in the north lobby. Order *Monet* tickets in advance either here in person, by phone at 216-421-7350/888-CMA-0033, or online at www.clevelandart.org/tickets. Non-refundable service fees apply for all phone and online orders.



Expansion Project Timeline

Parking Garage Open to June 10

It will close on June 11 until mid-October as construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstallation begins

If you have questions, please call the membership department at 216-707-2268 or send an e-mail to membership@clevelandart.org.

Icons of American Photography

The members party (dress in black & white) is Saturday, June 23, 6:30-9:30, with members preview days June 22, 2:00-9:00 and June 23, 10:00-5:00. The Circles reception, "Cocktails in Black & White," is Thursday, June 21 at 5:30.

May 2007

\$ Admission fee

R Reservation required

P Parade event; fees vary

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
						
6 Basic Parade Workshop 1:30-4:30 P Film 1:30 David Hockney: The Colors of Music \$	7 Basic Parade Workshop 1:30-4:30 P Film 1:30 David Hockney: The Colors of Music \$	8	9 Gallery Talk 6:00 Monet in Normandy RT Films 7:00 The 2006 Academy Award Nominated Animated Short Films \$	10		11 Basic Parade Workshop 6:00-9:00 P Films 7:00 The 2006 Academy Award Nominated Animated Short Films \$
13 Film 1:00, 2:00, 3:00, 4:00 Monet's Palate \$ Basic Parade Workshop 1:30-4:30 P Parade Stilt Weekend 1:30-4:30; order stilts P Gallery Talk 6:00 Monet in Normandy RT	14	15	16 Films 6:30 The 2006 Academy Award Nominated Documentary Short Subjects \$	17		18 Basic Parade Workshop 6:00-9:00 P Films 6:30 The 2006 Academy Award Nominated Documentary Short Subjects \$
20 Film 1:00, 2:00, 3:00, 4:00 Monet's Palate \$ Basic Parade Workshop 1:30-4:30 P	21	22	23 Film 7:00 The Devil's Backbone \$	24 	25 Courtyard Music 5:30-8:30 Tony Pulizzi (jazz) Basic Parade Workshop 6:00-9:00 P Film 7:00 The Devil's Backbone \$	26 Special Parade Workshop 10:00-12:30 Batik P Special Parade Workshop 10:00-12:30 Stilt-dancing (novice) P Film 1:00, 2:00, 3:00, 4:00 Monet's Palate \$ Basic Parade Workshop 1:30-4:30 P Special Parade Workshop 1:30-4:30 Stilt-dancing (advanced) P Courtyard Music 5:30-8:30 Vicki Chew and Dave Huddleston (folk)
27 Film 1:00, 2:00, 3:00, 4:00 Monet's Palate \$ Basic Parade Workshop 1:30-4:30 P	28 Exhibition closes Monet in Normandy (open 10:00-5:00)	29	30 Films 6:30 Rare Films from the Baseball Hall of Fame 4 \$	31		<i>Top and above: David Hockney: The Colors of Music; The Devil's Backbone</i>

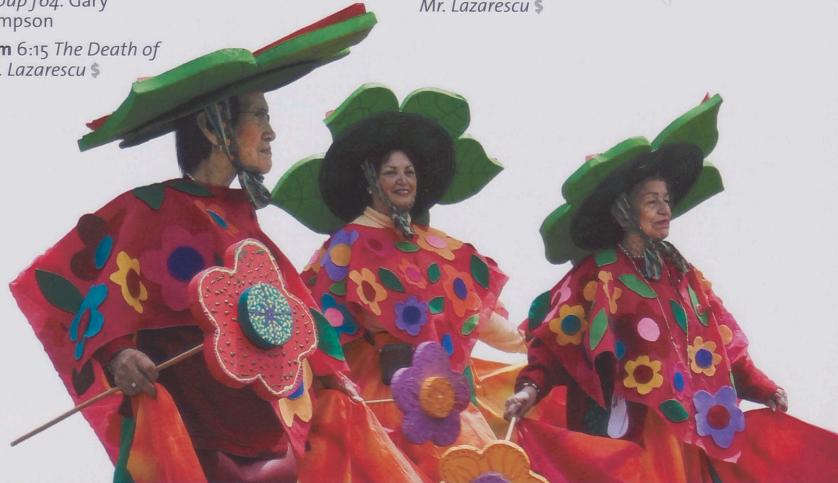
\$ Admission fee

R Reservation required

P Parade event; fees vary

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
						
3 Basic Parade Workshop 1:30–4:30 P	4	5	6 Book Club Begins 1:30– 3:00 <i>The Painted Kiss</i> , Elizabeth Hickley R\$	7	1 Basic Parade Workshop 6:00–9:00 P	2 Special Parade Work- shop 10:00–12:30 Batik P
			Courtyard Music 5:30–8:30 Eddie Bacus Quintet (jazz/blues)		Courtyard Music 5:30–8:30 Eddie Bacus Quintet (jazz/blues)	Special Parade Work- shop 10:00–12:30 Stilt- dancing (novice) P
			Film 7:00 <i>Ansel Adams: A Documentary Film</i> (donation requested)		Basic Parade Workshop 1:30–4:30 P	Special Parade Work- shop 1:30–4:30 Stilt- dancing (advanced) P
10	11	12	13 Adult Studio Begins 10:00–12:30 or 6:00–8:30 <i>Painting and Drawing from Life</i> R\$	14	15 Adult Studio Begins 10:00–12:30 or 6:00–8:30 <i>Composition in Oil</i> R\$	9 Parade the Circle 11:00–7:00 Parade at noon
			Adult Studio Begins 6:00–8:30 <i>Intro to Printmaking</i> R\$		Courtyard Music 5:30– 8:30 <i>Cats on Holiday</i> (rock/blues)	
			Courtyard Music 5:30–8:30 <i>Reed Simon</i> (jazz violin)		Teen Class Begins 6:30–8:00 <i>Portfolio Prep</i> R\$	
			Photo Lecture 6:00 <i>American Landscapes</i> . Anne Helmreich		Film 7:00 <i>Heave Ho!</i> \$	
			Film 7:00 <i>The River</i> \$			
17	18	19	20 Courtyard Music 5:30–8:30 <i>Dave Sterner Quintet</i> (jazz)	21 Circles Reception 5:30 <i>Icons of American Photography</i>	22 Courtyard Music 5:30–8:30 <i>PANic</i> (steel drum)	23 Members Party 6:30 <i>Icons of American Photography</i>
			Film Double Feature 6:15 <i>On the Sunny Side</i> & <i>Faithless Marijka</i> \$		Film 7:00 <i>Such Is Life</i> \$	
24 Exhibition opens <i>Icons of American Photography</i>	25	26 Museum Art Classes Begin 10:00–11:30 or 1:00–2:30 R\$	27 Courtyard Music 5:30– 8:30 <i>Harry Bacharach</i> (blues/jazz)	28	29 Courtyard Music 5:30– 8:30 <i>Mo Mojo Mama Band</i> (zydeco)	30 Museum Art Classes Begin 10:00–11:30 or 1:00–2:30 R\$
			Photo Lecture 6:00 <i>Group f64</i> . Gary Sampson		Film 6:15 <i>The Death of Mr. Lazarescu</i> \$	
			Film 6:15 <i>The Death of Mr. Lazarescu</i> \$			





THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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At the Museum

Monet in Normandy

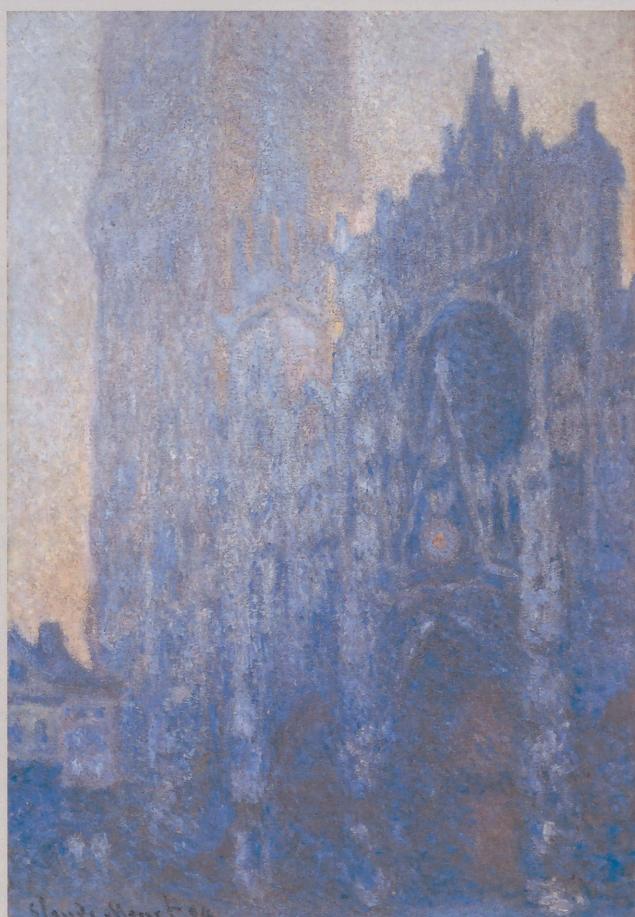
Extended through May 28! Get to know an extraordinary artist through his vision of an extraordinary place. For the great French Impressionist Claude Monet, the coast of Normandy was a lifelong inspiration and the subject of many of his revered masterworks. The exhibition *Monet in Normandy* celebrates Monet's enduring affinity for this striking landscape's rugged shoreline, shingled beaches, imposing cliffs, and countryside of abundant fields and picturesque villages—all suffused with the intense, slanting light of northern France. The Cleveland Museum of Art is one of only three venues in the world to host this magnificent exhibition of 50 paintings—including several that will be seen only in Cleveland.

Supported by an indemnity from the Federal Council on the Arts and the Humanities. Funding is provided in part by the generous support of the citizens of Cuyahoga County and the Board of County Commissioners. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Education and Public Programs supported in part through a grant from Giant Eagle. Promotional support provided by Continental Magazine, 107.3 The Wave, 89.7 WKSU, and the Cleveland Convention and Visitors Bureau.

Icons of American Photography

June 24–September 16.

The photography collection of the Cleveland Museum of Art is a highly selective group of masterworks spanning the history of the medium. This exhibition gathers 116 iconic photographs from the museum's remarkable holdings of American photography from 1850 to 1960, illustrating the development of an art form and a nation in one exhibition.



LEFT AND COVER (DETAIL):
Claude Monet (French, 1840–1926).
Rouen Cathedral Façade and Tour d'Albane, Morning Effect, 1891. Oil on canvas, 106 x 74 cm. Museum of Fine Arts, Boston, Tompkins Collection—Arthur Gordon Tompkins Fund 24.6

World Tour

Metropolitan Museum of Art

Through June 3. *Barcelona & Modernity*.

Seoul Olympic Museum of Art

Seoul, South Korea. Through May 20. *Van Gogh to Picasso: Masterworks from the Cleveland Museum of Art*.

Bavarian National Museum

Munich, Germany. May 27–September 16. *Sacred Gifts and Worldly Treasures*.

Around Town

Cleveland Institute of Art

May 20–August 19. See more than 100 images spanning the career of Ansel Adams (1902–1984), the grand master of American landscape photography. The majestic vistas, intimate texture studies, portraits, and architectural views gathered here were printed by Adams late in his career as a statement of his life's work. At the Cleveland Institute of Art; co-presented by the Cleveland Museum of Art.

MOCA Cleveland

May 31–September 2. Anthony Caro's *Wending Back* is on view in the MOCA rotunda.

Maltz Museum of Jewish Heritage

Through July 9. *Masterpieces of European Painting from The Cleveland Museum of Art*.